

All Saints' Episcopal Cathedral
828 E. Juneau Avenue
Milwaukee
Milwaukee County
Wisconsin

HABS No. WIS-265

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PHOTOGRAPHS
WRITTEN HISTORICAL AND DESCRIPTIVE DATA

Historic American Buildings Survey
Office of Archeology and Historic Preservation
National Park Service
Department of the Interior
Washington, D.C. 20240

ALL SAINTS' EPISCOPAL CATHEDRAL

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Location: 828 East Juneau Avenue (northwest corner of East Juneau Avenue and North Marshall Street), Milwaukee, Milwaukee County, Wisconsin.

Present Owner and Occupant: All Saints' Episcopal Cathedral.

Statement of Significance: All Saints' is one of the nation's earliest Episcopal cathedrals. Gothic Revival in style, it is one of Milwaukee's older surviving churches and an important early work of the architect, Edward Townsend Mix. Noteworthy features of the interior are the stained-glass windows, dating largely from the nineteenth century and forming, through the consistency of their compositions and color schemes--dominated by deep, rich hues--an exceptionally harmonious ensemble.

PART I. HISTORICAL INFORMATION

A. Physical History:

1. Original and subsequent owners: The edifice was built as Olivet Congregational Church, and, according to a contemporary newspaper account, it was acquired by the Milwaukee Episcopal diocese June 1, 1872 for \$35,000.
2. Date of erection: 1868-69. Contracts for the construction of Olivet Church were signed on July 16, 1868, and the corner-stone laid on August 27 of that year. Dedication services were held in November of the following year. The Milwaukee Sentinel for November 26, 1869, reports that the church, lots, and organ cost, in all, some \$66,000.
3. Architect: Edward Townsend Mix. Mix (1831-1890) was born and raised in New Haven, Connecticut and was apprenticed for six years to Richard Upjohn, a New York architect who was a leading proponent of Gothic Revival architecture. He came to Milwaukee in 1856 after a period of practice in Chicago in association with William W. Boyington, architect of Chicago's famous Water Tower. During the course of his practice in Milwaukee, Mix produced a wide variety of buildings, ranging from flamboyant Victorian designs to meticulously correct Gothic Revival forms. He was particularly noted for his fine ecclesiastical architecture. His Milwaukee churches include All Saints Episcopal Church (WIS-265), Immanuel Presbyterian Church (WIS-263), and St.

Paul's Episcopal Church (WIS-271). An example of his domestic architecture is the Jason Downer house (WIS-260).

4. Builders and suppliers: The Sentinel for July 16, 1868, and November 16 and 26, 1869, names these firms and individuals: superintendent, E. T. Mix; mason contractor, John Bentley; carpenter contractor, Jacob Blum; painter, P. Collingbourne; fresco painter, Francis A. Lydston. The papers also state that Lansing Bonnell supplied the heating and ventilating equipment, Nathaniel Merrill the slating, Charles Belcha the glass, M. M. Leahy the gas fixtures, E. & G. Hook of Boston the organ, J. F. Birchard the pulpit, Matthew Bros. the upholstery and some of the furnishings, and Goldsmith and Co. the carpeting.
5. Original plans: None.
6. Alterations and additions: Descriptions of the edifice when it was Olivet Congregational Church appear in the Sentinel articles cited above. Information obtained from building permits, published material, photographs and documents on file at the cathedral, interviews and correspondence with cathedral members, and inspection of the fabric indicates that changes in the building since it became All Saints' Cathedral have included:
 - a. 1870s: In 1873 the interior was no doubt modified, as the edifice was converted from a Congregational church to an Episcopal cathedral. One assumes that it was also in 1873 that the date stone and the inscription reading "All Saints' Cathedral Milwaukee" were installed on the facade. Newspaper stories state that the spire was repaired in 1874, and a new baptismal font was installed the following year.
 - b. 1890s: Building Permit No. 102 records construction of the Guild Hall-Cathedral Institute, 84 feet x 75 feet, adjoining the northwest corner of the cathedral, in 1891. W. D. Kimball was the architect, Patrick Dunn the builder; and the cost was \$19,000, according to the permit. In 1895 four new aisle windows were set in place. The year 1897 saw installation of the wooden ceiling in church and vestibule at the cost of \$900, redecorating, and addition of three statues to the rood screen, a canopy above the pulpit, and an unspecified number of stained-glass windows in the clerestory. The following year brought installation of the "Ecce Homo" window, and in 1899 screens were added at the sides of the chancel.

- c. 1900-1910: In 1900 new flooring and several stained-glass windows were installed; in 1901 sculpture was installed in St. Mary's Chapel (north end, west aisle; now the Holy Nativity Chapel). Building Permit No. 8313 of 1908 records a \$3,000 addition to the chancel, extending this area 14 feet to the north. The builder was the General Construction Co. of Milwaukee. The chancel was dedicated on May 8, 1908.
- d. After 1897-before 1919: The original pews were either modified or (more likely) replaced.
- e. 1917-28: During this eleven-year period, the interior saw extensive remodelling: the old rood screen was removed in 1917; the present altar and triptych were installed as were six clerestory windows; in 1928 the nave arcade was significantly modified--the original colonnade covered and simplified, colonettes between arcade columns and clerestory string course removed, and clerestory string course also removed. Finally, during these years, the organ was moved from a space adjacent to the chancel, to the balcony.
- f. 1939-49: In 1939-40 city heat was installed and the roof and gutters repaired. According to church historian, the Reverend Harold E. Wagner, the present bishop's throne and stalls for chapter and clergy were installed in 1944. Three years later the spire trim and louvers were painted, four doors refinished, and a new compressor installed. In 1949 the Louis Hoffmann Co. supplied a new slate roof for nave and sanctuary as well as new gutters and downspouts.
- g. 1950s: This decade brought repairs to the exterior, particularly to the tower, spire, and north wall, tuck-pointing of exterior walls, and gold-leafing of the crosses surmounting the spire and main (south) entry. In this decade, also, several of the tower windows were bricked-up; the rose window was repaired; floodlighting was installed; minor changes were made in the main entrance doors (glass lights replaced several of the wooden panels); and electrical work, including repairs to the old wiring, installation of several outlets and fixtures, was carried out.
- h. 1960s: During this period there was general refurbishing of the exterior and interior, installation of a new organ (1968), conversion of the Lady Chapel into the Holy Nativity Chapel, installation of a new altar on the gospel side of the chancel, renovation of the heating system, and installation of new doors between the vestibule and the church proper.

B. Historical Events and Persons Connected with the Structure:

Church historian, the Reverend Harold E. Wagner, writes in The Episcopal Church in Wisconsin 1847-1947 that All Saints' history began with the mission established in Milwaukee in 1857 by Bishop Jackson Kemper. Ten years later the parish conveyed its property to Assistant Bishop William E. Armitage who, soon after, reopened it as All Saints' Pro-Cathedral--forerunner, Wagner states, of the first Episcopal cathedral organization in the United States. In 1869 the congregation bought lots on the northwest corner of Division Street (now East Juneau Avenue) and Prospect Avenue and laid the cornerstone of a chapel on All Saints' Day of that year. In 1871 they sold these lots, purchased the old Townsend homestead on Division and Cass streets, moved their chapel and school to the site, and after remodelling and enlarging it, formally reopened the chapel on September 3, 1871. Adjoining All Saints' property on the east was Olivet Congregational Church, dedicated in 1869 and by 1871 an edifice of a congregation burdened by dissension among its members and beset by grave financial problems. Finally obliged to part with their property, the Congregationalists sold the church to All Saints' in 1872. According to Wagner, it was in the same year that the Diocesan Council passed the resolution accepting All Saints' as a cathedral, though it was not until 1877 that a provisional canon was passed and five years later that the cathedral as a diocesan rather than parochial organization "came into being as it is today."

Acquisition of Olivet Church gave All Saints' title to all the property along the north side of Division Street between Marshall and Cass streets, and in 1873 cathedral buildings on Division included the newly acquired church, the chapel and school of 1869-70, and a frame house on the northeast corner of Division and Cass, which served as the rectory and bishop's residence. In the late nineteenth century the chapel and school were razed to allow construction of the present Guild Hall, a Gothic Revival structure built in 1891. The cornerstone from the old chapel was incorporated into this new fabric. Altered and enlarged over the years, the Guild Hall now contains the sacristy, offices, the library, an apartment, Sunday school, choir, meeting, storage rooms, and kitchens. Interestingly, there is a window attributed to Tiffany's firm in the former auditorium-gymnasium room on the second story of the Guild Hall. In 1902 the frame house at Division and Cass streets was moved to a site just behind the cathedral on North Marshall Street and was given a brick veneer and generally refurbished. Named Armitage House, this structure survived until the present decade, when it was razed to provide parking space. After the frame house was removed the Bishop's House, designed by Kirchoff and Rose, was erected in 1902-03 on the site at Division and Cass Streets. Today this building serves as the diocesan office.

A certificate displayed in the Guild Hall gives the date of All Saints' consecration as November 1, 1898.

Of the art work at All Saints' the fine stained glass has already been mentioned. Also noteworthy are the magnificent collection of vestments and the "Madonna and Child," a painting attributed to Perugino.

C. Sources of Information:

1. Old views: The best of the early views are those in the cathedral collection. They include: a. a photograph, ca. 1875, of All Saints' and other cathedral property on East Juneau Avenue, seen from the southwest; b. a view, also from the southwest, of cathedral property along East Juneau after 1891 and before 1902; c., d., e. three small photographs of the north end of the interior before 1897, including a view of the old altar, a general view of the chancel and the front rows of pews, and a view from the chancel into the north end of the east aisle; f. a view of the chancel after it was enlarged (1908) but before it was modified by installation of the present triptych (unveiled in 1922). All six photos are displayed in All Saints' Guild Hall library. An early published view of the cathedral complex is the engraving illustrating the several buildings seen from the southwest, which appeared in the History of Milwaukee, Wisconsin, Chicago, 1881, 867.

2. Bibliography:

a. Primary and unpublished sources:

All Saints' Cathedral, "Chapter Minutes, November, 1956 through October, 1959," typewritten records which also include diverse documents dating from 1952 and later and minutes of the congregation's meetings, in the cathedral collection.

All Saints' Cathedral, "Journal and Ledger A, 1895-1904," manuscript in the cathedral files.

All Saints' Cathedral, "Journal and Ledger B, 1904-1908," manuscript in the cathedral files.

All Saints' Cathedral, "Minutes of Annual Meetings, 1916-1936," typewritten records in the cathedral collection.

All Saints' Cathedral, "Minutes of Meetings of Cathedral Chapter, Cathedral Council, and Congregation, January 13, 1947 - October 10, 1956," typewritten record which also includes budgets, treasurer's reports, copies of letters relating to work on the fabric, in the cathedral collection.

Building permits and other records, 1891-1966, General Office, Inspector of Buildings, 1010 Municipal Building, Milwaukee.

Foulkes, Howard T., letter to recorder, September 10, 1969.

Inspection of the fabric August 29 and September 3, 4, and 5, 1969.

Interview with Father Jerry George Schrader, All Saints' Episcopal Cathedral, September 4, 1969.

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Miscellaneous documents and records in the cathedral collection.

b. Secondary and published sources:

"All Saints'," Milwaukee Sentinel, September 28, 1875, 3.

"All Saints' Church," Milwaukee Sentinel, August 11, 1869, 1; November 4, 1869, 1; and January 7, 1870, 1.

"All Saints' Church Property," Milwaukee Sentinel, April 17, 1871, 4.

"All Saints' Church Reopening," Milwaukee Sentinel, September 2, 1871, 4.

"Brevities," Milwaukee Sentinel, April 22, 1871, 4; July 27, 1871, 4; September 4, 1871, 4; August 4, 1875, 8.

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"Important Real Estate Transactions," Milwaukee Sentinel, February 6, 1871, 4.

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"New School House," Milwaukee Sentinel, January 21, 1870,
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"Olivet Church," Milwaukee Sentinel, July 16, 1868, 1;
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Perrin, Richard W. E., Milwaukee Landmarks, Milwaukee,
1968, 14-15.

"The Re-Dedication of Olivet Church," Milwaukee Sentinel,
January 4, 1868, 1.

Unidentified clippings in the cathedral collection.

Untitled article, Milwaukee Sentinel, November 2, 1869,
1.

Wagner, The Rev. Harold E., The Episcopal Church in Wis-
consin 1847-1947, Milwaukee, 1947.

Withey, Henry F., and Withey, Elsie Rathurn, Biographical
Dictionary of American Architects (Deceased), Los
Angeles, 1956, 423-24.

Prepared by Mary Ellen Wietczykowski
1111 North Astor Street
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September 11, 1969

PART II. ARCHITECTURAL INFORMATION

A. General Statement:

1. Architectural character: This impressive Gothic Revival structure of native Milwaukee pressed brick is one of the oldest churches still active in the city and is relatively representative of the architectural style of its architect, Edward Townsend Mix. Externally the building appears much as it did when erected in 1868-69 with the exception of the extension of the chancel and the connection with the Guild House to the west of the church.
2. Condition of fabric: Excellent.

B. Description of the Exterior:

1. Over-all dimensions: It is a rectangular structure oriented with the altar to the north and with a single square tower at the southeast corner. The building is 124 feet long and 80 feet wide, including the tower. The height of the tower is reported to be 190 feet.
2. Foundation: Wauwatosa limestone.
3. Wall construction: The walls are of Milwaukee cream colored brick with dressed limestone trim. Decorative brick corbelling defines the intersection of wall planes with the roof edges throughout the building, except in the 1908 chancel addition. Attached brick buttresses define the six bays of the church nave. The tower has buttresses at the corners.
4. Framing: Masonry-bearing wall construction.
5. Porches, stoops: The cathedral has one brick entry porch having a steep gable roof. There is a medallion with a decorative leaf-and-key motif high in its gable.
6. Chimneys: One brick chimney is located on the northwest.
7. Openings:
 - a. Doorways and doors: The main entrance is centrally located on the south facade. Panelled double wooden doors, each with six lights above and three blind panels below the lock rail, are set in a recessed Gothic-arched porch. The door frame and head repeat this arch shape. The tower has a Gothic-arched entry on the east that has panelled double wooden doors; these also lead into the vestibule.
 - b. Windows: Most windows throughout the cathedral are stained glass, gothic-arched, wooden units with dressed limestone sills and brick hoodmolds. On each side of the main entry there is a window with double lights. Above these, on the choir loft level, are two, tall, narrow, double-hung, two-over-two-light windows. Centered above the gabled entry porch is a large, circular, stained-glass window with two horizontal bars. This unit is also framed by a brick-trimmed Gothic arch and has a curved sill. High in the main gable there is a small circular, stained-glass window trimmed with brick.

The curved west end of the vestibule has a single, oval-shaped, stained-glass window trimmed with brick. Each bay of the side aisle walls has two windows which share

a common stone sill. The clerestory windows above are similar to those of the side aisles below, but approximately half the size. On the east and west sides of the rectangular chancel projection, there are large triple-lancet windows with wooden tracery.

The lower level windows of the cathedral were designed by Lavers and Westlake of London during the 1890s. These windows are notable for the unusual jewel-tone colors. The smaller clerestory windows, ca. 1920-1940s, are copies of the Laver and Westlake windows. The cathedral windows depict the lives and symbols of the saints.

The tower has four levels clearly defined by limestone string courses: The ground floor with the entry on the east side; the second level (choir loft level) with two windows on the south and east sides (those on the north have been bricked up) sharing a common sill and having diamond-shaped, leaded, stained-glass panes; the third level which had two units on all four sides until those on the west were bricked up; and the fourth level with three, brick-trimmed, Gothic-arched openings with wooden louvers on all four sides of the tower. At the base of the spire and facing the points of the compass are small, gothic-arched, gabled windows.

8. Roof:

- a. Shape: The central roof is a steep gable; there are shed roofs over the side aisles. The roof covering is slate.
- b. Tower: The extremely tall tower spire is octagonal in shape and has scalloped slate tiles. At the base of the spire and facing the points of the compass are small Gothic-arched corner windows, with louvers and flanking colonnettes. The spire is surmounted by a botonee cross (Webster's International unabridged dictionary, 2d ed., 1942).

C. Description of Interior:

1. Floor plans: The vestibule occupies the entire width of the church and includes the base of the square tower on the southeast corner. The west end of the vestibule is curved. There are three openings from the vestibule into the church proper--one for each of the two side aisles and one for the central aisle of the nave.

The east aisle has, at its north end, the Blessed Sacrament Chapel, while the west aisle has the Holy Nativity Chapel at its north end. Beyond and to the west of this chapel is a door leading to the Guild Hall attached to the church on the

west. Large rectangular piers with Gothic arches separate the side aisles from the nave.

The chancel is raised three steps above the main nave floor and is separated from the side chapels by ornate Gothic wooden screens. There is an elaborate pulpit at the southeast corner of the chancel area. The squared-end main altar north of the chancel platform is raised one step above the platform and is defined by an ornately carved, wooden communion rail. The Bishop's Chair is at the left (west) and another chair occupies a similar position on the right (east). Both are elaborately carved.

There is a full basement, but it was not possible to inspect it. It is assumed to contain the boiler room and a storage area.

The organ and choir loft are located above the vestibule. Another room (locked and inaccessible) is in the tower area. The choir loft is the width of the nave and projects out into the nave, supported by four cast-iron columns.

2. Stairways: In the southwest corner of the tower a narrow curved staircase leads to the choir loft level and another set of stairs leads from this level upward into the bell tower. There is a door to the tower. Beneath the curved staircase to the choir loft, stairs lead to the basement. Access is controlled by another door.
 3. Flooring: The flooring in the vestibule is ceramic tile. The side aisles of the church have oak flooring. The nave has both wood and asphalt tile. The chancel platform is wood. The organ loft floor has a fairly recent vinyl tile covering.
 4. Wall and ceiling finish: The walls of the high altar addition are brick, painted dark red. The other walls are plaster and painted. The ceiling is composed of rectangular panels of diagonal tongue and groove pine boards, stained. Simple molded boards define the panels. Six panels are contained between each hammer-beam pair in the nave and side aisles. The ceiling of the tower has boards parallel to the molding while in the church proper and in the vestibule the boards are diagonal to the molding.
- The bottoms of hammerbeam trusses are visible in the main church. The apex of the nave ceiling is some 60 feet above the floor. Wooden panelling is noted on the walls of the choir loft.
5. Doorways and doors: The double doors leading from the vestibule into the church are not original. They are slab

doors with single light. Wooden panelled doors give access to the basement stairs and the corner room in the tower. The door to the choir loft is panelled and has two square lights.

6. Trim: Dark stained, relatively simple molded wood.
7. Lighting: Electric.
8. Heating: Steam.

D. Site:

The church is located on the northwest corner of the intersection of West Juneau Avenue and North Marshall Street. To the west, along Juneau Avenue, are the Guild Hall (attached to the northwest end of the church) and the parish house, at the extreme west end of the block. The courtyard formed by these buildings, in the center of the block, is well landscaped.

Prepared by John N. DeHaas, Jr.
Supervisory Architect
National Park Service
September 18, 1969

PART III. PROJECT INFORMATION

These records were made during the 1969 Milwaukee Project which was sponsored by the Historic American Buildings Survey, Office of Archeology and Historic Preservation, National Park Service, Department of the Interior, and the Milwaukee Landmarks Commission of the City of Milwaukee, Richard W. E. Perrin, Chairman. The project was done under the direction of James C. Massey, then Chief of HABS, and the team members included architect John N. DeHaas, Jr. (Montana State University), Project Supervisor, Mary Ellen Wietczykowski--now Mary Ellen Young--(Milwaukee Landmarks Commission), Project Historian, and student architects Larry Hermsen (Iowa State University), Roger Little (Kansas University), Thomas Sanford (Washington State University), and Donna Woodrum (Virginia Polytechnic Institute). The drawings were edited by HABS architect John Burns and the data prepared for transmittal to the Library of Congress by HABS editors Carolyn R. Heath, Mary Farrell, Candace Reed and Philip Hamp. Photographs were taken by HABS staff photographer Jack Boucher.